

Winter Hats are Graceful

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A Long, Thick Plume of Uncurled Ostrich Blends with the Soft Lines of the Velvet Crown and Brim

A Dashingly Picture Hat, all of Velvet

A Charming Theater Hat of Velvet, Fur and Fluffy Feathers

Curry and Feathery Trimmings Give Soft Lines That Frame the Face—Feathers Not Smart Unless Oddly Placed On the Hat—Tams Lie Flat and They Mount High and Some Are Tip-Tilted—Purple Grapes and Velvet In a Theatre Toque.

Dainty Tam Model—The Big Crown is of Gray Squirrel

So soft are the outlines of the winter hats that many of them, off the head, look like a handful of rich fabric on which a plume has been tossed. It is hard to imagine the mass of soft material is a hat. But once on the head, behold the beautiful fabric takes on perfect and lovely lines, framing the face with enchanting becomingness while the casually adjusted plume slants or curls at a rakish angle which gives definition—and oh such smartness—to the whole.

The other day one woman came upon another who is notable for her stunning millinery. Every hat the latter woman wears seems to be exactly right according to fashion's latest mandate. When the caller arrived she was busily ripping out the inside of her last winter's velvet tricorne. "What on earth are you doing with that hat?" was the question put to her. "Why, I'm taking out the buckram lining," replied the busy one serenely. "All the new hats are soft, floppy affairs you know with the material draping itself unsupported. I fancy, without the buckram foundation under the crown this particular tricorne which I always loved—it was so comfortable—will be exactly right for this season." And it was. When she pulled the spineless hat on her head, giving a twist to the brim here and a yank to the crown there, resulted a stunning soft-crowned model with a brim that turned back from the face at just the right slant. It is all in the line, you see, this year, and in the way the hat fits the head. Provided

the brim is right and the crown is soft, almost any hat will look correct—when correctly put on.

Low Crowns Softly Draped

You will immediately note the low crowns on all the hats pictured today. But most of these crowns if supported by stiff foundations would be considerably higher than they are. There is plenty of material in them, but the material crumples down to give the correct draped effect. If there are brims, the brims are also soft in line. Even the big hats with sailor brims give this soft effect because the brims are made of supple, flexible stuff covered with rich material, and they droop gracefully under the weight of some trimming or under the weight of their own handsome fabric. Sometimes the draped crown of a tam is pulled much higher on one side than the other and stayed with an upright feather—but there is never height on both sides. Lewis has brought out a tam model of cinnamon brown velvet which has a deep mushroom brim fluted a little along the right side and lifted to show the hair. On the same side the full tam crown of velvet is pulled up to a peak and a pair of golden brown quills pointing skyward increase the effect of height—and also support the pulled-up velvet. At the opposite side, where the brim slants downward, the velvet crown droops over, almost covering the brim.

Feathers Rest Against the Neck

Ostrich plumes curl around the new hats and snuggle against the wearer's cheek and neck, an effect that is usually very becoming since it makes a charming frame for the face. Such a hat is pictured in the model of marine blue velvet with a long uncurled ostrich plume in soft gray. The feather

starts at the front of the hat, passes around the left side where the brim rolls up slightly, and comes around to the right side of the hat under the brim, the tip of the long feather curling against the wearer's neck and cheek. Such a hat is not intended for wear with a veil which would spoil the soft, fluffy effect of the ostrich plume. Sometimes a feather is caught to the hat on the right side and makes no pretense of passing around the crown. A rather short, thick ostrich tip is used in such a case, and the end of the feather is securely sewed under the brim, the fluffy tip of the feather curling downward over hair and neck. A pretty model of this type is a low-crowned tam of blue velvet embroidered all over with silver thread. A black ostrich tip curls downward coquettishly over the right ear.

Feathers and Fur Often Combined

Now that November is here, fur is beginning to appear on millinery and from present indications fur-trimmed hats are going to be smarter than all-fur hats. Very rich are the combinations of moleskin, kolinsky and beaver with metal brocade in glowing colors. One model with a rather deep turban brim of kolinsky has a draped crown of tomato and gold velvet brocade, and a feather in the gorgeous tomato red shade curls downward over the right ear. These fur brims are made to look soft by pleating the fur, or lapping it casually and tacking down the laps here and there. The hat brim fluted at one side has been referred to earlier. This pleated or lapped effect in a fur brim is shown in the toque of moleskin and duvelyn and the effect is much softer than a straight-around band of moleskin rising from the face. This hat has a

gray oq feather placed oddly upside-down at the right side—another very smart touch.

When fur and feathers are used together both are added with discretion for too much fur and feathers could spoil any hat. An example of what a fur and feather trimmed model ought to be is shown in the delightful little hat for restaurant and theatre wear. The muf is made of mink strips separated by strips of dark brown velvet—so that it may be used with various costumes. Mink is used in the little theatre hat also and the mink bands alternate with folds of deep blue velvet, the fold nearest the brim being looped up under a sparkling cartwheel of brilliants. A mass of blue ostrich tumbles over the back of the

hat and rests on the hair. A hat of this sort must be very cleverly built, not to look bulky on the head; and the pictured model is a masterpiece all soft lines, lightness and grace, in spite of the velvet, fur and feathers used for such a small turban. An excellent model, if one dates on feathery trimming, is pictured in the blocked beaver turban with shaded plumes arranged on top. The handsome feathers cover the top of the hat entirely and one of the plumes curls backward, nodding smartly at the rear. Here again is an instance of well-planned lines though the feathers seem to be carelessly put on the hat. Small Fur Hats Dressed Up With Lace Vails

It used to be a problem how to

Stiff Blocked Turban of Soft and Flattering Lines

wear a veil with a fur hat, for the veil was sure to flatten the nap of the fur brim and make a hard outline. This year's fur hat is mostly crown and underneath is a narrow velvet brim which seems just made to support the veil. A fetching model is pictured, a tam of gray squirrel with a tiny brim of black velvet to which is sewed a short veil of chantilly lace. Under the squirrel crown a deep blue faille ribbon is drawn and is tied in a port bow at one side. The gray squirrel hat matches a gray squirrel stole-wrap, but the little hat would be equally charming in mink or kolinsky.

Large Hats Have Picture Lines

It must be admitted that small hats of dashing style are preferred by fashion just now, but she smiles too upon large hats and many of these are noted with formal costumes in the afternoon. Of course, the large hat does not look well with a veil—and veils are very much the thing at this moment, but if you are of the type which looks best in a big hat, by all means have one. And have it mostly

shapes and lines with a feather in just the right place. Very stunning is the big velvet sailor with a feather at the edge of the brim. The hat is made of brown velvet and the rather scraggly, but excessively smart plume is in shades of buff and canary yellow. Another big hat is made of black panne velvet and has no trimming save a big jet-handled pin thrust through the crown at one side. One of the likable little theatre hats of the season has a low crown of ermine (to match an ermine wrap), and a draped brim made of purple velvet and purple grapes, the grape clusters following the draped folds of velvet around the hat.

WHY LINEN HAS NO SUBSTITUTE FOR THE DINING TABLE

DURING the recent shortage of linen during the war, various substitutes in the way of tablecloths and napkins were put out by enterprising manufacturers but the average housekeeper did the best she could with linens on hand, painstakingly darned and mending worn and frayed fabrics, biding her time until linen should again be released by the Government for her use. The time has come and every day, in the shops, one sees the thankful housewife basking over freshly arrived supplies of tablecloths, napkins and towels, flinching with delight the smooth, beautiful texture and admiring the new patterns. Leaf effects are especially popular now and of these the hand-zomest is the oak leaf design.

INDIVIDUALITY IN NEW SASHES

If a sash does not count one-half in the smartness of a costume, it counts at least a third. Many frocks are being made without sleeves, but rare indeed is the frock that has not some sort of sash. And when one uses the term sash, just now, anything that goes around the waist—or the hips—by way of ornament is indicated. Sashes are not mere lengths of ribbon tied in a butterfly bow at the back; nor are they knotted lengths of silk looped, rather than tied, around the figure. Sashes are strings of beads, bands of gauze, ropes of silk thread, garlands of flowers and dozens of other things. Indeed anything that can be passed around the waistline and draped at one side is a sash, these days; and it does seem as though the designers of frocks were vying with each other to produce hitherto unheard-of kinds of sashes.

One of the oldest sashes of the season has been made by Worth. Of course, it adorns a black evening gown. When you are in Paris and desire a black evening gown, you go to Worth. Thousands and thousands of black dinner and dance gowns has this couturier designed, and each has always been more stunning than the last. The Worth gown with the sash just referred to has a skirt of black velvet, looped out around the waistline in cartridge pleats. The bodice is of

black tulle suspended by shoulder straps, and this swathed tulle bodice above the cartridge-pleated velvet skirt makes the waistline look very tiny. Now for the sash! It is made of a strip of black gauze ribbon, two inches wide and about three or four yards long and sapphire colored beads are sewed closely along each edge of the gauze strip. The bead-edged strip, or sash, is placed across the top of the bodice in front and the ends are carried back and brought around again; back again, and around again, the gauze and bead ribbon crushing the tulle swaths of the bodice so that it outlines the figure like a corset. The two ends of the ribbon are fastened in front, one above the waistline at the right, the other end below the waistline at the left, each end under a big sapphire bead ornament.

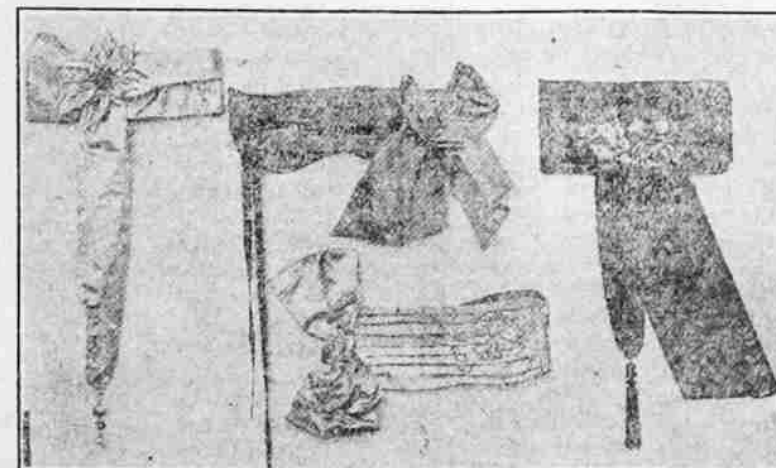
Another French evening frock of black tulle and satin has a sash made of brilliant rhinestones. Two strands of the rhinestones pass around the waist and the sashends are of black gauze ribbon with rhinestones sewed along either edge. This frock has also rhinestone shoulder straps. Many of the sashes made of ribbon and silk have bead-embroidered motifs. A sash of black satin ribbon has ends shaped into rounded tabs and each tab is decorated with a big embroidered rose, done in bright green beads. A white sash has a white bead flower on

each end. Beaded sashends of this sort are not finished with tassels, for drawing the sashend into a point and weighting it with a tassel would spoil the effect of the bead-embroidered decoration.

Very handsome sashes—which by the way are priced twenty dollars or so in the shops—are of two shades of satin; black, say, on one side of the sash and cardinal red, peacock blue, gold or some other rich color on the reverse side. Such a sash does wonders to dress up a simple frock of black satin or net. If you make such a sash yourself you will probably put

finished with tassels, and when the sash is on the figure the contrasting colors show up very well. One can have most of the black side out, or most of the colored side, as desired.

Ribbon sashes, however, seem to meet fashion's requirements best. Ribbons for making up sashes, and sashes already made up are displayed at the ribbon counters and many of these ribbons are superbly handsome. The scribe paused the other day to pick up a half yard length of beautiful brocade and tinsel thread ribbon, thinking "what a good chance to get a bit of stunning ribbon for a bag!"



Effective Girdles Made Of Soft Rainbow Ribbon; Some Embroidered, Others Trimmed With Narrower Ribbon

a seam in it through the center for it would appear very extravagant to purchase enough satin in two shades to make the full length of one of these sashes—about three yards—and then have about half the satin left over all the way down the strip. The high priced ready-made sashes are not seamed in this way, but then, of course, the manufacturer makes up several sashes at a time and wastes none of his material. The two strips of satin are sewed together, then the long tube is turned over, inch by inch until the right side is out. Then comes the pressing. Now a sash of this sort is not pressed with the seams at the top and bottom edges. This "tube" is flattened down on the ironing board so that the upper seam comes about two inches down on the side of the sash toward you, and this sends the lower seam two inches up on the opposite side. The sash is pressed in this way, the ends are gathered and

For there were a dozen such scraps, tossed carelessly in one of those odd-lot, bargain baskets they have on ribbon counters. Then the tag was looked at casually and the "bit of ribbon for a bag" was hastily abandoned. The bargain price for that half yard of ribbon was \$4.95, but oh, the colors in it were gorgeous and alluring!

Rainbow ribbons are specially good for sashes. They have a beautiful texture and a very rich luster. Several sashes made of rainbow ribbon are pictured and some of these sashes show the amount of work designers now put in small details of dress. But then the sash is a very important dress-detail this season!

One of these sashes has a pretty bow shaped like a six-pointed star, or if you prefer like a daisy. Another sash in the same illustration is of Nantier blue faille ribbon with a crescent of pink roses toward the front. A strip of black velvet ribbon goes

through the center of the blue sash, passing under the rose garland. Beneath this sash is a dainty model of pink ribbon in two shades. The ribbons are pleated to make the girdle part and over the pleats is an appliqued bowknot of narrower ribbon, also in two shades of pink. At the extreme right of this picture is a very handsome sash of black moire ribbon with an appliqued ornament of silk embroidery and beads. One end of this sash has a tassel, the other end is cut straight across.

At the top of the other picture is a sash of black velvet ribbon with a facing of ermine satin on the girdle part. Across the front of the girdle is a strip of heavy lace fastened to the black velvet under garlands of ermine colored roses. Below this sash is a graceful, draped affair of flowered ribbon and narrow velvet ribbon. This way of draping, instead of knotting the sashend, is worth special study. In the same picture are satin ribbon sashes for dance frocks.

A Bag Made Out of a Dress Hat

SURELY this is the most individual handbag yet—a good looking bag made of the oddest material in the world for a handbag, the outside cover of a man's silk beaver top-hat! The little woman who carried the bag at an afternoon bridge the other day smiled all to herself when several other women exclaimed over her unusual bag and told her how perfectly stunning it was. At last she divulged the secret: "Why, it's made out of George's old dress hat!" she told them merrily. "George was going to throw the hat away because its shape was out of style, but I had one of my bright ideas. I got the silk beaver cover off. It took a little time but there was no particular difficulty about it—the silk beaver peeled off the lining inch by inch when I worked at it. Then I put in this green and gold bead embroidery border design, right through the center of the crown—or rather of the bag that was to be.

Then I made a lining of white satin, put a casing at the top, ran in this green and black silk cord and added some tassels—and there you are!"

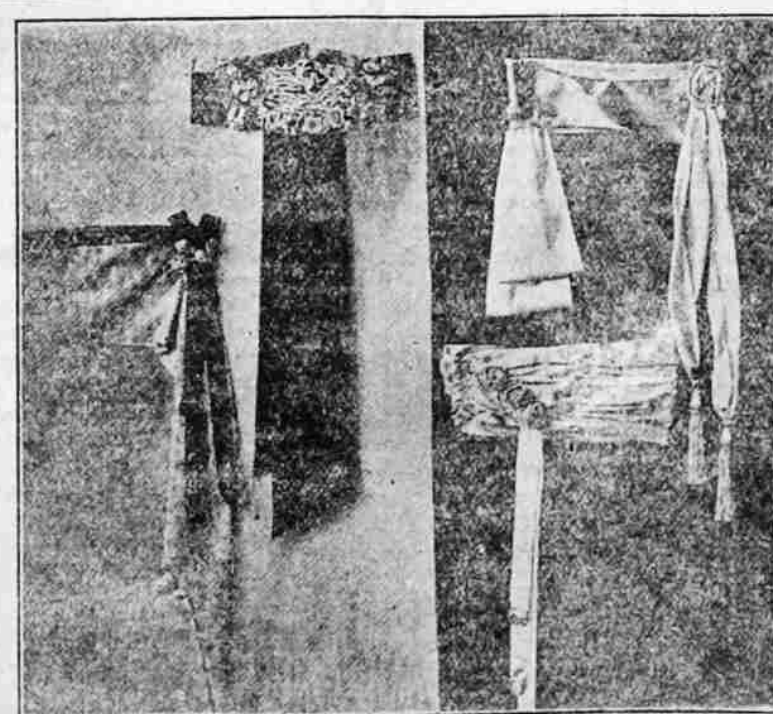
The new sort of reticule was so good looking that every woman in the room resolved to go home and hunt up her husband's dress hat—even if he had to go out forthwith and buy another.

OVERNIGHT BAGS DAINTIEST OF LUGGAGE

ANY woman who does not own an overnight bag should ask for one forthwith, as her next birthday or anniversary gift. These smart and dainty little traveling bags are a wonderful comfort and convenient and they hold a number of things—quite enough for an overnight stay anywhere. Around the sides of the bag are the toilet fittings; brush, comb, hand-mirror, manicure implements, vanity belongings and covered jars for tooth powder and perfume. In the center is space for a folded nightgown, negligee of soft fabric, bed room slippers and a fresh blouse—provided the latter is of Georgette or crepe de chine or other soft stuff. A very good looking overnight bag of shiny black vachette leather with lining of deep blue, purple or buff colored moire, and fittings of imitation ivory costs between five and ten dollars and is a charming gift to present to any woman.

HANDY GARMENT HANGERS MADE OUT OF NEWSPAPER

THE next time you happen to be in a hotel room—or even in somebody's guest-room—and wonder how you are going to hang up your new coat or your frock or blouse without ruining the lines, because nobody has thought of dress-hangers, remember about newspaper hangers. All you have to do is to make a long, compact roll of a newspaper folded in half, tie a bit of string or flossing any string, a bit of ribbon, around the center of the roll and hang the roll up by a loop of the string or ribbon. You have a very practical garment hanger about a fifteen inches long, which will support your frock, coat or blouse beautifully. Half a dozen of these hangers can be made in ten minutes.



There are Countless Ways Of Using The Rich Rainbow Ribbons In Sashes For Day And Evening Frocks

Make Your Pleated Sport Skirt By Measure

It is the hardest thing in the world to make and fit a pleated skirt "by guess," but when such a skirt is made by measure the problem is much simplified. Pleated skirts used to be made by the old rule of three; that is, three times the width to be pleated in a single time of material. Now that skirts must hang so straight and show such a narrow silhouette this triple allowance of material would give too voluminous an effect. So you may allow twice and a half in material, and fold your pleats under less generously. Sometimes in a sport skirt where the material is pleated under only an inch at either

side of the stripe. Measure around the foot of your skirt, when the breadths have been sewed up, and decide how much is to be taken up in pleats. Then measure around the hip and around the waistline. Divide these measurements by the number of pleats you will have and you will find out just how much material to take up in pleats at hip and belt. Baste up the pleats as far as the hip but pin the pleats between hip and belt. Then put on the skirt and have someone smooth and adjust any slight errors in folding under the pleats so that the skirt will set smoothly over the hips.